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ABSTRACT

An approach to a language, literature, and composition curriculum designed to help students develop both an ability to think and an appreciation of themselves is summarized. Materials include (1) a listing of the main features of a communications curriculum from elementary through secondary school, (2) a rationale for the curriculum, which indicates that the high school student be required to fulfill a certain number of English credits, yet be allowed to elect from ungraded, 3-, 6-, or 9-week units, (3) an annotated student catalogue of more than 100 course offerings (one-third of which are offered each semester), including such units as a 3-week unit on humor and language, a 6-week workshop on classroom leadership, and 9-week units on the classics, poetry of the 1960's, and the existentialist and society, and (4) two sample 6-week units for upperclassmen--one on the sentence and paragraph which uses transformational generative grammar techniques to develop a sense of sentence structure, and the other, a drama workshop which provides general and specific unit objectives, week-by-week unit plans, and suggestions for ways to handle a basic plot germ, conflict, setting, dialogue, and play analysis. (JB)

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ED044415

Elective English Program
Of
Kaukauna, Wisconsin, High School

Philosophy
Student Catalogue
Sample Units

Kaukauna High School English Department

TE 002 110

KAUKAUNA COMMUNICATION ARTS CURRICULUM
MAIN FEATURES

Elementary Grades

1. Language is treated as a means of communication with various levels of appropriateness.
2. Content areas (social studies, science) are experienced within the area of communications.
3. Teachers work toward individualization of oral and written composition as well as reading skills.
4. Summer institutes for faculty members are built on devising sequential skill approaches to communication and the development of inductive materials for students.
5. Because communication skills are individualized, no one text is used for language, but a variety are available for student use in each classroom.
6. As often as possible assignments encourage students to apply humanities and science information directly to their lives and community.

Junior High

1. Discovery, now in a formal setting, is used for linguistic description of the language including dialects, history of the language, syntax, morphology etc.
2. Communication through different types of literature is explored from myths to moderns, keyed closely to the study of social studies.

High School

1. All students must have four credits of English for graduation.
2. The ninth grade will have 15 units (9 weeks) from which to elect units that introduce the thematic approach while completing a study of types of literature.
3. All ninth-graders must take a mastery course in composition after which composition is individualized on the basis of a sequence of skills.
4. Grades 10-12 are in an elective program of 120 units; each one is ungraded and heterogeneous. Thirty-three are offered each quarter. They are 9, 6 or 3 weeks in length.
5. Students elect units from those offered during their English hour and then select within the unit the reading they will complete.
6. Any student may elect tutorial work or independent study as an English course. These students meet in the English Resource Center, an ex-study hall containing resource material, tape recorders, filmstrips and previewers, phonographs, earphones, reading materials, study areas, discussion area, and teacher conference area.

7. Students make their unit election at the beginning of each semester, electing either 9-9, 9-6-3, 6-3-6-3, or 6-3-9 and are counseled by an English instructor before making their election.
8. The class schedule on which this particular unit program is built is a traditional one of 55 minute periods. Teachers move their teaching hours each quarter (e.g. a teacher may teach first hour and have a second hour preparation one quarter, then reserve the procedure the next quarter.)
9. Teachers teach five classes with a minimum of two preparations for each day.

For additional information, student catalogues and some completed units write: Bernard F. Hupperts, Kaukauna High School, Kaukauna, Wisconsin 54130 and enclose $2.00 for mailing costs.

In ENGLISH TODAY AND TOMORROW Hans P. Guth says:

> The teacher of English does not deal with a clearly limited subject matter that can be systematically taught, memorized, tested and forgotten. Instead, he is trying to develop a lasting maturity and sophistication in the student's use of and response to language.

The above statements are in effect what the English teacher should accept if he wishes to have success in this program. The student becomes the focal point of all planning and all discussion; the subject matter must take a second seat.

The program is designed for students of all types: above-average, average, and slow. Its aim is not to supply students with a finger-tip information for the definition of a poem or notes to take to school on the meaning and structure of THE RED BADGE OF COURAGE, although there is some kind of validity in these aims as well. Instead it is designed around the concept of what the student needs to function as a human being in his environment.

High school students today do not need to know how to scan a poem, nor will it enrich their conversation on the job or with friends if they are able to quote passages from Shakespeare. These are not disciplines which Miss-Dove-like will save their sanity on some far away island or while adrift on a raft. They do need an understanding of the society in which they must too soon take a place. They need an understanding of themselves as human beings: what they are, what they can be, what choices they can make within our society and what responsibilities are incumbent upon those choices. They need to find out what courage really is; they need to understand the intent of what people say to them and how to discover it through the words used as well as the emotional underlay. They need to know how and when to make decisions. Most of all modern students need two things: the ability to think and an appreciation of themselves. A modern study of literature and language can fulfill both of these needs.

If the student is to acquire the knowledge set out for him and to fulfill these two important needs, we must first of all agree to one premise: an English

class, in its strict definition, does not exist. Teachers of English must become just as involved in the examination of values held by men of various ages as are teachers of social studies. They also must accept the discipline of impartial reason used by the math and science teachers. The survey course in American literature at the junior year and its sister course in English literature hold little value for the modern student. He requires a wide experience in literature based upon a discussion of human-ness, individual interaction, universality, and involvement. Rather than studying the SCARLET LETTER in preparation for the literature course he will take in college or as a means of approaching the Puritan values of New England colonists, he should study some of Hawthorne's short stories in conjunction with examples of Puritan morality as seen in other eras through George Bernard Shaw, Scott Fitzgerald or Jack Bennett. He should use Hawthorne as a backdrop dilemma while erasing the possibility of boredom caused by repetition of literature. All too often we force students to read long, dry-to-them novels which English majors can easily fall in love with but for which the average modern student can whip up little enthusiasm because he is not ready for them. It does not help the modern student to point out that the problems in THE SCARLET LETTER are his problems today until he can understand what his problems today are.

Again, these statements should not be interpreted as indicating that there is no value in a study of the classics. There is - especially for students who are interested in the literature of our past and who have developed enough maturity and insight to read this material with interest, understanding, and fortitude. This does not negate the value of history but history is of little value unless it is fitted into the puzzle of our times. If Adam Bede can help us discover what it means to be a 20th century human being we should expose our students to it. But if Adam Bede is too far removed from our student's understanding, because of either the problems presented by Eliot or the student's

lack of reading skill, then it has no place in that student's curriculum until he is ready. The values we hope to inculcate must be taught with the student in mind, and one of the oldest educational principles is that we must take students from where they are and move them forward. If we accept this premise, it follows that we must begin with our world (where the students are) and give them a basis of evaluation there before we move them to other material from which to develop a deeper aesthetic appreciation of literature and language.

The instructor's job, then, is to place the individual student within the material, help him to become embroiled in it. The student must have his own dialogue with the material. We cannot tell him what to think, but we must create an atmosphere in which he can think.

This requires that the teacher create an atmosphere balanced between freedom and regimentation, one in which students will feel free to question each other, the material and the teacher, but also one in which students recognize the boundaries within which their discussion and exploration are to be carried on. The teacher must be a resource person, directing students to more material in which they can find answers and guiding discussions for an impartial examination of material. He is not the font of all knowledge; he does not have the answers; all he has is the means through which to discover the answers. And discovery is the focal point of any exploration or examination carried on in conjunction with the class. The student should observe, weigh and evaluate the material; he must draw the conclusions, not in the realm of either-or but with the realization that answers are relative to the context in which they are discovered.

Thus, the key to this approach rests in what is called the discovery approach --the student must be the one to generalize, to develop his own codes. The instructor must impartially present the material, making education an adventure for him and his students.

Increasing proficiency in communication and refinement in the approach to literature is, of course, part of the teacher's function as well. The student cannot be expected to repeat the same concepts through different material endlessly, nor should he be allowed to continue with the same grasp of the arts of language with which he entered the program. Here too, the conceptual-discovery approach is the key. It will require more work on the teacher's part (as all work in discovery does), but the results, we expect, will be more long lasting. Growth is use of language should be supplied through composition work in all units. A limit for the number of themes per unit will not be set, but certainly an adequate amount should be assigned in each unit, making sure the kinds of experiences vary enough to maintain interest in composition as worthwhile, not as drudgery. An appreciation of language can also be instilled in students through the language units which approach language not only as a tool but as a part of the human development, emphasizing humor, metaphors and the assessment of language as a part of a human being, not as a separate science in which one drills and memorizes.

The units for this course of study are designed to help the student find these answers for himself. They are elective units of nine, six and three week lengths. Each student will confer with an English Counsellor once each semester, selecting enough courses to fill up the 18 weeks of the semester and being guided by the counsellor in his selection. He will be supplied with a catalogue defining the aims of each unit offered. If he wishes, he may omit an English unit from his daily course at some time during his three years in the program; however, he should be made aware that he must accumulate 216 grade points during the three years and that if he omits English for a period of time, he will have to take two English courses a day for an equal period at a later date.

All literature units are nine weeks in length; most composition units are six weeks in length; and language units are either six or nine weeks. The tea-

cher should remember that units must include languageand composition; language units must grow from either literature or composition, and composition units must arise from a consideration of literature and language.

Each literature unit contains a listing of several novels, plays, short stories, poetry, essays and biographies, as well as suggested language and composition experiences which should be provided the student. The teacher should make no decisions on how to use the material, until he has seen his class. It is expected that he will find as much art work as possible which corresponds to the theme of the literature unit he is teaching and begin discussion with this art work. If a print is available, he might introduce a unit on self-identity by asking the class what the portrait shows about the self-understanding of the person portrayed. If the unit is on conflicts, photographs, prints and sculpture depicting various kinds of conflicts might be used to begin the unit, the teacher asking students to discuss the types of conflicts and interpret them in terms of their own reality.

Once the teacher has seen the class members and discussed with them the purpose and hopes for the particular unit, he should make decisions--hopefully through teacher-student planning--on how to proceed. Initially there seem to be several ways in which to use the materials in the unit.

First, the teacher should not assign all the short stories together or all of the poetry together. The units are not designed to teach a type of literature except incidentally to the basic ideas of the units. Conceptual thinking is the goal of the unit. Stories, poetry, and essays should be assigned in conjunction with the major literature of the unit. They can be used effectively to get the students into the major literature or to bring a discussion of major literature into a new perspective. We can expect students to come from the seventh, eighth and ninth grades with a knowledge of types of literature. Extension of this knowledge should, of course, be made, but not at the expense

of the unit theme.

Second, the teacher must decide whether to assign one novel and one play to the class as a whole or to assign one novel to be read from the unit list with the individual students deciding which work they will read. If preparation time permits, the latter if more effective in one sense; we eliminate the weakness of assigning the same book to an entire class at the same time while we pay lip-service to individual interest and readiness.

Third, the teacher might find students having more success in different types of class arrangements are used for different units. Some units will work best be dividing the class into two groups and meeting each group twice a week. While one group is meeting, the other group can be working on a long-range assignment. Groups might be divided by boy-girl, by book choice, by intellectual ability, or by student-election. Under no circumstances should a class be divided according to grade level. One of the goals of this program is to demonstrate that students can work in mixed groupings according to age and we would be defeating our purpose if we subdivided according to sophomores, juniors, and seniors.

The literature for each unit is not meant to be restrictive. If the instructor thinks he can explore the problem better with literature not mentioned, he should feel free to use it. This should be particularly true in use of short stories, poetry and essays where much more material is available at minimal cost. One other precaution should also be taken. A danger in this kind of program is the possibility for repetition of favorite works. To eliminate this, any additions to units should be discussed first with the program director.

The freedom of the total program allows for innovating discussions and classroom activity. Teachers should try to vary their approaches and their acticity, using the equipment available--tape recorders, phonographs, overhead projectors, films, and filmstrips. In some cases students might produce their own audio-visual aids--transparencies, films, tape recordings, etc.

If individual readiness is an important part of the literature units, it is even more so in the composition units. Individual lessons should be prepared in grammar and usage. Lessons for the entire class should focus on various kinds of writing when suitable. Composition units are set up as laboratory classes where students will be given constant practice in writing. Overhead projectors and transparencies should be used often and students should be given many other papers to examine critically. Students learn to write by using patterns of other writing and also by grading other students' papers for technical accomplishments. Since this is the area in which most use will be made of the Language Consultant, a statement on his relationship to the students will be made here.

Even though students are still requires to fulfill a certain number of English credits, the choice of how to fulfill is theirs. Thus, we hope to eliminate many of our discipline problems. Of those which are left, most can be attributed to a lack of skills. The Language Consultant should be used to help develop these skills in students who find themselves behind when they enter a unit or who are found by the unit teacher.

When such cases are uncovered, the unit teacher after conference with him, should remove the student from regular class and assign him to the Resource Center. The Language Consultant will meet with him there and together they will set out a program which will help the student develop the skills he is lacking. If he remains in the Resource Center over a grade period, he will be given a grade by the Consultant, eliminating the need for him to repeat a course.

Language units should be approached not as grammar units but as experiences in appreciating the human qualities inherent in language. The system of language and how it corresponds to the system of life is an important concept which high school students should come to recognize. Language from this perspective has a close, understandable connection, then, with literature and composition--and

this connection is important to the student who must see it or he will neglect the entire study. In these units, and where possible in others, the people of Kaukauna should be used as resource people. We need to know how people use language and how they interpret it. This is the kind of involvement the student will have after high school which must determine our preparation of him.

This, then, is the program. It is open-minded but firmly based in the rationale stated in the first four pages of this essay. There is much room for improvement, which will come during the first year of experimentation and in successive years when the entire English department begins work on it.

KAUKAUNA HIGH SCHOOL
ENGLISH DEPARTMENT
STUDENT CATALOGUE
SIX-WEEK UNITS

06 FUN WITH POETRY: CHORAL SPEAKING

It is completely possible to create an enjoyment of poetry with the aid of an old but useful technique: choral speaking. Poetry is made to be read aloud, for it is the sound of the words, the rhyme and the rhythm, which creates the singing mood of verse. Choral speaking, like group singing, affords opportunity for active group participation which few activities provide. It is a most effective method of breaking down a common aversion to poetry and developing a positive enthusiasm for it. We will start with the simple rhythmic verses of childhood and progress to some of the world's great poems, always aware of dramatic impact, mood, varied rhythms, and sensory appeal. Here is an opportunity to lose your self-consciousness and improve your ability to read aloud.

16 INTRODUCTION TO SHAKESPEARE

William Shakespeare was born in Stratford-on-Avon, in England, in 1564. Now, oever four hundred years after his birth, the plays of Shakespeare are performed even more often than they were during his lifetime. They are performed on the state, in the movies, and on television. They are read by millions of people all over the world. The purpose of this unit is to discover the abundant reasons for Shakespeare's popularity and influence. We will be introduced to the times in which he lived, the language that he used, and the theater for which he wrote. This introduction should make ROMEO AND JULIET a delightful reading experience.

KAUKAUNA HIGH SCHOOL
ENGLISH DEPARTMENT
FRESHMAN CATALOGUE
NINE-WEEK UNITS

09 FRESHMAN COMPOSITION

This is the basic mastery course required of all students at Kaukauna High School. The unit emphasizes an effective, varied use of the free modifier structures to make your writing clearer, more competent, and more interesting. The style of these structures is the style of the twentieth century, today's style to meet today's need for conciseness.

19 THE SHORT STORY, ESSAY, AND POETRY: AN INTRODUCTION

The high-school freshman needs a basic background in the essay, the short story and poetry in order to be prepared for the reading and discussion ahead in upperclass English. Emphasis in this course will be on reading for enjoyment and analysis.

29 PERSONAL CODE

All people who are sensitive to their environment face problems. Those who do become aware of the meaning of their lives and discover a sense of perspective. The books in this unit present people who have become fuller persons, fuller, perhaps, because of a personal code which guided their actions in their success or failure, some rigid code of personal ethics necessary to meet life's demands.

PERSONAL CODE ANTHOLOGY
HEY, I'M ALIVE
ELEVEN WHO DARED
THE FAMILY NOBODY WANTED
NIGHT FLIGHT
THE GREAT DOCTORS
A GIRL LIKE ME
DROP-OUT
IT COULD HAPPEN TO ANYONE
GIFT FROM THE SEA
THE BOBBY RICHARDSON STORY

39 THE NOVEL

This is an introductory course in the study of the novel as a type of literature. The elements of a novel (theme, plot, characters, setting, etc.) will be discussed and illustrated. A wide selection of novels will be available for both individual and group consideration.

49 OTHER LANDS, OTHER WAYS

This is a brief outlook on world literature. The unit will look at literature of other lands as well as other cultures.

JULIE'S HERITAGE
HOLD FAST TO YOUR DREAMS
RUN WILD, RUN FREE
THE MOUSE THAT ROARED
PEONY

59 TOOLS FOR FREEDOM

In order to recognize and to use intelligently and responsibly the freedom offered to him by the English program, the student must develop proficiency in the use of basic learning tools. This course will concentrate on the development of such proficiency and will involve emphases on use of the library, on the English Handbook and other reference aids, as well as on the basic communication processes: reading, writing, speaking, listening, and analysis and organization of thought. Literature for the course will be selected by the students from lists designed to illustrate the ancient classics and to demonstrate their direct relationship to succeeding Western literature and life.

69 NEWSPAPERS, MAGAZINES, AND PUBLIC RELATIONS

A nine-week freshman unit where students will study public relations in general, but also more particularly as it applies to themselves. A primary objective of the unit will be to prepare students for undertaking school or community projects, and paying special attention to the use of the newspaper and the magazine in advancing the project's goals. Each class will choose a school or community project, and set up a public relations program to launch it. Special emphasis will also be placed on telephone interviews, personal interviews, and letter writing.

KAUKAUNA HIGH SCHOOL
ENGLISH DEPARTMENT
COURSE OF STUDY: UPPERCLASSMEN

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THREE-WEEK UNITS

273 THE POET'S VIEW OF HIMSELF

It seems that one of the difficulties students encounter when they read poetry is "hopping" into the poet's mind to see how he approaches his craft. This unit aims at supplying a method for understanding what poetry is without going through super-analysis.

283 THE SENTENCE

293 THE USES OF LANGUAGE

Students will examine magazines, newspaper articles, recorded ads and television dialogues, passages from literature, and their own conversations, to discover the various uses of language and the semantic problems that occur when these uses are not understood or are misinterpreted. The unit will emphasize the need for an awareness of the uses of language--how we use language and it uses us--in order to survive.

303 PERSPECTIVE AND LITERATURE

Is a man a man, or is he a bug? This is the unit where you'll find out! What is reality in a work of fiction? How is your perspective of reality related to that of the author? Does the author's perspective need to be the same as that of his characters? What really happens when <u>you</u> confront a work of literature? In this contract unit, students will explore some of these questions, using Kafka's THE METAMORPHOSIS, along with briefer works of general interest to the class.

313 HUMOR AND LANGUAGE

Humor is a necessary part of life, and the basis of most humor is language. Students will examine comic strips, magazines, political cartoons, recorded dialogues, and literary humor to compare the different ways language and non-language can be used to produce humor. Talented students will be given opportunities to demonstrate their skills.

323 LANGUAGE AS A SYSTEM

This unit is not a course in English grammar, but a study of systems and how they develop, particularly the systems of language. Students will examine various writings to determine what the systems of language are and how they can be used to achieve more effective communication.

333 DICTIONARIES, DEFINING, AND SYSTEMS

Defining terms is always difficult. Why? What method is there to definition, and is any definition always complete? How does our point of view effect the way we define something? Do Hippies speak English? These are a few of the questions that will be explored in this unit.

343 CREATIVE PROBLEM SOLVING

This course deals with the different means of classifying which speakers of a language unconsciously use. What kinds of classification are implied by different statements? What kinds of thought can show different classifications within one statement? Man is capable of finding relationships--similarities and differences--on different levels. How do we move from one level to another and what thought processes are involved?

353 LEADERSHIP PROJECT (prerequisite: 1276 Leadership Workshop)

Students who have completed the six-week workshop will assume the leadership of a five or six day classroom project, in the field of English, in which they assume responsibility for the planning, organization, and operation of the project. This project may involve any activities, discussions, etc., appropriate for the high-school English class.

373 LANGUAGE AND ADVERTISING (now a six-week unit)

383 LANGUAGE: A NEW AWARENESS

This unit is designed to help remove the blinders on most students--to help them see the obvious things around them in a different way. Once the student sees, hears, tastes, smells, and feels the objects in his world, he is able to record reality. Writing is designed to aid the student in drawing pictures with words.

393 MAGAZINE JOURNALISM

Students interested in writing for the literary magazine would also be interested in this course. It deals with the kind of journalism one finds in current magazines like LIFE, POST, LOOK, ATLANTIC, and others, as well as the television magazine. Students will discuss the kinds of writing a reader can expect in these different magazines. The course is not a training course in writing for magazines, but a course in what readers can expect of them.

403 MCKUEN AND BYRON

Both Lord Byron and Rod McKuen are products of a turbulent, developing, reform-minded society. Byron's was the exciting romantic age of Victorian England while McKuen's is a contemporary 1960's troubled America.
Each man is an incurable romantacist who views the world through optomistic but occasionally melancholy glasses. This 3-week course is designed for students who wish to become familiar with the work of both men by comparing their poetry, their personalities, their philosophies of life and their places as representatives of literary and historical periods.

SELECTED POEMS, Byron
LISTEN TO THE WARM
STANYON STREET AND OTHER SORROWS } McKuen
LONESOME CITIES
THE SKY
THE EARTH } McKuen's Records
THE SEA

413 THE POET'S WORKSHOP

This unit is similar to the six-week poet's workshop, for those students who would like a shorter version of the same course. Check the catalogue description of unit 1356 for more information.

1176 MAN AND VIOLENCE

1186 MINIATURE COMPOSITION: THE PARAGRAPH (replaced by new unit)

1196 THE SENTENCE AND THE PARAGRAPH

1206 LANGUAGE AND TELEVISION

Everyone--teachers, students, parents--has complained about television programing: family situation comedies, violence, fantasy, too much news coverage of national tragedies. This course will assess television programing and the social values created or reaffirmed through it. The unit is not aimed at criticism of television, but an assessment of it and its effects.

1216 THE DEVELOPMENT OF LANGUAGE

This unit explores the past and future of our language. What is life like without language? How did it begin? Where is it going now? How does our language change and why? Just who decides "the way it's s'posed to be?" How have other countries contributed to English and how has English contributed to other languages? (What is English, anyway?) These are some of the questions which can be explored in this unit.

1226 DRAMA WORKSHOP

This unit provides experience in writing plays and examining the intricacies of successful drama. Each student is required to complete one play of reasonable length and read several published plays, of his own choice. Television programs, radio programs, current films, current plays, student-made tapes, and original dialogues will be the subjects of class discussion.

1236 COLLEGE PREPARATORY COMPOSITION

This is now a nine-week unit, Unit 2239. See the catalogue description under the new number for more information.

1246 SHORT STORY WORKSHOP

This unit provides creative writing experience in the short story for those interested. Students are asked to complete the writing of one, or possibly two, short stories of reasonable length, which exhibit depth and understanding in the techniques of short story writing. Class discussion and group work will include the analysis of current short stories from popular magazines and classic short stories found in various anthologies. It will also include practice in the creation of characters based upon different approaches.

1256 REPORT AND TECHNICAL WRITING

This unit is aimed primarily at students who expect to enter some form of industry after completing their education (high school or college.) The aim of the unit is to show students what makes a good report or technical paper and to give them experience in writing the same. Students will interview businessmen in the Kaukauna area to find out what will be expected of them in various positions as far as writing or oral composition is concerned. They will write compositions aimed at practical explanation of processes familiar to them or procedures which readers should follow, ending at the same point as the student finds himself. Practice will be given in writing statements which are brief and direct. Students will also spend time reviewing and refining their knowledge of logical organization.

1266 LITERATURE, HISTORY, AND PHILOSOPHY: INDEPENDENT STUDY

See the nine-week unit (2249) for complete details.

1276 CLASSROOM LEADERSHIP WORKSHOP

This unit is designed primarily for those who believe that students can and should assume positions of responsibility within their English classes, helping to plan not only what is studied, but also how. The workshop unit will provide opportunities for experiment in planning, organizing, and operating activities, both discussions and projects, appropriate for the English classroom. Discussion will center about what makes a good English class and why, what kinds of discussions and projects are best for what types of classes, and how students can help make their class more interesting by assuming leadership within it. Time will be spent defining the role of the student leader within the classroom. There is no text for this unit. Most of what is done will be planned by the students themselves. All work, however, must relate to the field of English. Classes will be conducted on a seminar basis, with much of the discussion concentrated on what went right or wrong with the practice leadership situations and why. Students who take the workshop must also take the project section of the course.

1286 HAIKU

Haiku is the concise, classical Japanese poetry that consists of only seventeen syllables. In recent years it has gained world-wide popularity. This unit will be an attempt to understand and become enriched by the explosive simplicity which haiku is meant to impart. Students will undertake to create similar haiku conventions in the English language.

1296 LANGUAGE AND REALITY

Language is a symbol system, made up of many unconsciously formed or implied comparisons. Each word is a metaphor of a thing or idea. The user's view of his world, his values, his understandings can be gauged by a close observance of his words, his syntactical structures, and his non-verbal language. It is the aim of this unit to help the student to explore his language honestly, to help him gain a conscious awareness of its innuendos and idioms, so that he can apply these to an understanding of the forces at work around him and in him.

1306 POETRY OF THE 60's

Just as poets like Carl Sandburg and Robert Frost are known for their unique viewpoints of the America they knew, so the poets writing in the 60's reflect the many facets of our contemporary America. A study of the poetry of men such as Auden, Ciardi, Cummings, Eberhard, Lowell, Wilbur, etc., provide the student with valuable tools in analyzing and evaluating the culture being formed during his lifetime. Not only can he easily see the turbulence of the 60's, but the various social, economic, political and literary movements can be observed in the wide panorama of contemporary poetry.

1316 STORIES IN VERSE

From the earliest times verse has been considered the most suitable form for preserving the history, traditions, and stories of the people. It entertained the aristocracy of ancient Greece and Rome and of Medieval Europe. It became part of the permanent artistic creation of the sailors, lumbermen, and railroad workers who helped build America. The type of poetry in this unit tells a story or a series of related events. Narrative poetry brings true enjoyment for it serves a double purpose:

a. to bring pleasure found in a good story
b. to bring delight derived from the music of verse form and the magic of the poet's imagination

We will read parts of the early epic Beowulf, the medieval stories of King Arthur, the Canterbury Tales, and Sir Walter Scott's LADY OF THE LAKE. The regular text will be a paperback called STORIES IN VERSE.

1326 PERSUASIVE WRITING

Argumentation, whether written or spoken, has one very special purpose--to convince or persuade! This six-week course seeks to understand fully four main questions involving argumentative writing: What is the question? What are the issues? What is the evidence? How sound is the reasoning? Both the reading of argumentative essays of old and new vintage coupled with the student's attempt at persuasive writing are necessary to the realization of the course's goals.

1336 LANGUAGE AND ADVERTISING

In this unit students will review newspaper, magazine, radio and television ads, and posters, to discover the methods and appeals of the directive language in today's advertising. Attention will also be given to the relationship between advertising and poetry, the relationship between current trends in advertising appeals and recent changes in our society, and the relationship between advertising and public welfare. Students will show their understanding of the relationship between the writer and artist, the product advertised, and the public at whom the advertisement is aimed by preparing an original advertising campaign.

THE HIDDEN PERSUADERS

1346 CHILDREN'S LITERATURE (now a 9-week unit)

1356 POET'S WORKSHOP

Beginning with simpler, rhymed poetry and going on to more complex forms, students will study the poems of professional writers, then experiment with poetry of their own.

1366 BRIDGE OVER TROUBLED WATERS

The impact of contemporary poet-musicians cannot be underestimated. Their work has made a definite impression on us, not only in the field of "pop arts" and record sales, but in the thinking of American youth. Today, popular music contains social criticism, philosophical discussions, and occasionally political overtones. The group responsible in part for this record revolution is, of course, the Beatles. Simon and Garfunkel and Bob Dylan have added their personal touches to the movement. The success of these men, culturally as well as financially, makes their work fascinating material for study. A student electing this unit should <u>not</u> expect to spend six weeks listening to records, but evaluating the music and ideas of these men.

STUDENT CATALOGUE
UPPERCLASSMEN
NINE-WEEK UNITS

1709 TO COMPROMISE OR NOT

It is not expected that this course will turn out idealists, but it should make an idealist more understandable or pave the way for seeing how an idealist would function in a "real" society in comparison with the way others function. This unit presents the idealist in his milieu; the student must decide whether or not the idealist's way of life is an acceptable one, whether or not compromise is a "dirty" word. But even more than this, the student should come to understand that different people must live different ways to fulfill their lives. Not all people must be exactly the same for the protection of all.

THE BROTHERS KARAMAZOV, Fydor Dostoevsky
THE LATE GEORGE APLEY, John P. Marquand
BABBIT, Sinclair Lewis
BECKET, Jean Anouihl
THE SOUL BROTHERS AND SISTER LOU
TELL ME THAT YOU LOVE ME JUNIE MOON

1719 FRONTIERS

This unit in not only a study of various frontiers, but it is also a study of man in translation. With each new frontier man and his way of life changed. Physical and behavioral adaptions had to be made in order for man to survive. By studying the various frontiers, the student will discover the reason for the different cultures within the United States as well as the origin for many of the customs and traditions within the American society. From literature about the frontiers, the student will be able to identify the characteristic qualities of a frontier and of frontier people; he will be able to recognize the traits of a man in translation. Since American literature developed in the frontier period, the characteristics of the beginning literature will be studied in conjunction with this unit.

THE LAST OF THE MOHICANS, Cooper
GIANTS IN THE EARTH, Rolvaag
CIMARRON, Ferber
LIGHT IN THE FOREST, Richter
THE OX-BOW INCIDENT, Van-Tilburg Clark
SHANE
TRUE GRIT

1729 WINDOW OF THE WORLD: THE FRENCH IMAGE

The French have always taken ideas and esthetic matters seriously. Their literature is therefore the best from which to study literary movements. For that reason and because of its long, illustrious history and its influence on other literatures, French literature is of major importance. This unit centers around some of the most representative of the great French writers: Villon, Corneille, Moliere, Voltaire, Rousseau, Hugo, Dumas, de Maupassant, and Rostand.

PERE GORIOT
THE PLAGUE
MADAME BOVARY
THE HUNCHBACK OF NOTRE DAME
LES MISERABLES
CANDIDE
THE THREE MUSKETEERS
THE COUNT OF MONTE CRISTO
NIGHT FLIGHT

1739 FINE ARTS

This course attempts to integrate different forms of the arts in a look at how certain artists have tried to interpret their lives and situations. It will be a combination of chronological and thematic approaches with the first course being offered dealing with the Renaissance. This course may be repeated by students, as each new unit will have a different emphasis.

1749 THE EXISTENTIALIST AND HIS SOCIETY

It is impossible to define the word existentialist in a way agreeable to everyone, so this course does not attempt to define it in a permanent fashion. Instead, it explores the possibilities an existential outlook affords through the various stances an existentialist takes. Discussion will grow from an organized view based upon the essay "Primer of Existentialism" by Gordon E. Bigelow.

ALL MY SONS, Arthur Miller
THE MEDIUM IS THE MASSAGE, Marshall MacLuhan
THE ADDING MACHINE, Elmer Rice
THE STRANGER, Albert Camus
FATHERS AND SONS, Ivan Turganev
HAMLET, Shakespeare
A SEPARATE PEACE, John Knowles
THE BROTHERS KARAMAZOV, Fydor Dostoevsky

1759 EAST IS EAST; WEST IS WEST (to be used by the Social Studies Department)

1769 THE CRITICAL VIEW

This course will attempt to instill in the student a greater appreciation of literature through the development of an evaluative eye. The emphasis is on the structure and style of short stories and poetry. The basics of the short story--plot, theme, character, setting, tone--are examined. The structure of poetry is also studied. Literature for the course is basically short stories, with a novel studied at the discretion of the instructor.

1779 THE CONSEQUENCES OF SIN

Sin is a difficult thing to define, yet it is a frequent basis on which men judge other men, right or wrong. When do they make these judgements? On what basis do men make judgements as to what is sin and what isn't? What can men expect from their society if they do not follow the mores?

CRIME AND PUNISHMENT
THE HOUSE OF SEVEN GABLES
THE SCARLET LETTER
ANNA KARENINA
THE AGE OF INNOCENCE
THE PRESIDENT'S LADY

1789 THE CLASSICS REVISITED: NOVELS

The word classics as used in the title refers to those novels that have earned their places in the literature of the world--the heritage of man. These enduring stories have stood the test of time, yet are often surprisingly modern. One of the marks of the cultured man is an awareness of such writers as Bronte, Hardy, Dickens, Hugo, Twain, Scott, and others. This unit will be a search for knowledge of the great minds of the past.

WUTHERING HEIGHTS, Bronte
DAVID COPPERFIELD, Dickens
SILAS MARNER, Eliot
TESS OF THE D'URBERVILLES, Hardy
THE MAYOR OF CASTERBRIDGE, Hardy
JUDE, THE OBSCURE, Hardy
A TALE OF TWO CITIES, Dickens

1799 THE PLAY'S THE THING!

Drama, one of the oldest forms of literature, is a lasting source of insight as well as a popular form of entertainment. This unit is centered around the drama that makes up an important part of the great literature of the world. The scope of material is varied in type and ranges from the early Greek tragedies, through the great Elizabethan drama, the comedy of Moliere, to the contemporary.

HAMLET
EVERYMAN
THE FROGS
TROJAN WOMEN
PYGMALION
MEDEA
THE IMAGINARY INVALID

1809 GROUP STUDY

This unit is available to any student who would like to work with another student on a semi-independent basis. Students will follow a definite course of study centered about a particular theme and emphasizing art, music, and literature. They will meet with the instructor at least once a week. Other class periods will be spent on discussions of assigned readings, etc. Evaluation will be made on the basis of impromptu essays written frequently throughout the period of the unit. Permission from the instructor is necessary in order to take the course.

1819 YOUR FACE DOES LOOK FAMILIAR

This is a unit in conflicts of identity. Men frequently create their own problems because they find it difficult to look at what they are. They wear masks and hide behind different personalities. This unit explores how we scrape away the masks, what happens if we do not scrape them away and whether or not we wish to scrape them away.

TOO LATE THE PHALAROPE, Paton
THE CHOSEN, Potok
WHEN THE LEGENDS DIE, Borland
SCARAMOUCHE, Sabatini
THE POWER AND THE GLORY, Greene
DEVIL WATER, Goudge
VICTIM, Bellow
DR. ZHIVAGO, Pasternak
TEA AND SYMPATHY, Anderson

1829 MIGHT, RIGHT, AND WISDOM

This unit explores what makes it possible for one man to dominate another, for one man to be manipulated by another. It also asks the question why do men delight in tearing down the "good," and how have earlier civilizations been conquered?

THE MONEYMAN, Thomas B. Costain
MISTER ROBERTS, Thomas Heggen
THE GUNS OF NAVARONE, Alistair MacLean
NOON WINE, Katherine Anne Porter
A HATFUL OF RAIN, Michael Gazzo
J.B., Archibald MacLeish
A DOLL'S HOUSE, Ibsen
THE SILVER CORD, Sidney Howard
MAN THE MANIPULATOR

1839 WHERE DO WE GO FROM HERE

This is a unit about men who are honed to the frustration point. They arrive at this point because of inner problems, problems forced on them by their society, and problems which they have inherited because they are men, not animals. The biggest problem is, of course, survival. Then how to survive and maintain as much of their human-ness as possible. And finally, if they have already divorced themselves from freedom, what frustrations are inherent in coming to an understanding with reality.

ALAS BABYLON, Pat Frank
A SEPARATE PEACE, John Knowles
SAYONARA, James Michiner
ETHAN FROME, Edith Wharton
THE ADDING MACHINE, Elmer Rice
DEATH OF A SALESMAN, Arthur Miller
THE ZOO STORY, Edward Albee

1849 FOLLOW THE YELLOW BRICK ROAD

1859 I WANT TO BE ALONE

Man frequently feels alienated from his society, from his god, and from himself; self-alienation, experienced throughout history, can be the most destructive form of all. This unit is one in which students will examine the alienated condition of men in America today, and then look at earlier eras and other countries to find out how we have come to be what we are and where we are going.

THE QUIET AMERICAN, Greene
SARKHAN, Burdick & Lederer
WALDEN TWO, Skinner
THE HAIRY APE, O'Neill
THE STRANGER, Camus
NO EXIT, Sartre
LAMP AT MIDNIGHT, Stravis
TO KILL A MOCKINGBIRD, Lee
MAN ALONE
ALL MY SONS, Miller

1869 WAR HAS MANY FACES

1879 MAN'S ADVENTURES

Certain kinds of men thrive upon adventure; others prefer their comfortable routines: to work, eat, sleep, relax in the back yard. What is there which distinguishes the former from the latter? Adventure is often thought of as exploration: going out to find new lands, plotting a spot of ground to find everything which exists upon it, doing something unique in an outdoors way. Are there other kinds of adventure?

HUCKLEBERRY FINN, Twain
THE TIME OF THE GREAT FREEZE, Silverberg
JAMIE, Bennett
NIGHT WITHOUT END, MacLean
THE SPIDER PLANT
KING SOLOMON'S MINES
GREAT STORIES OF ACTION AND ADVENTURE
LIONS IN THE WAY

1889 BRAVE NEW WORLD

This is a unit in <u>science-fiction</u>, emphasizing the relationship between the times in which the work is written and the author's predictions of the future of man and his society. The unit begins with works by H.G. Wells, for an earlier perspective, then stresses the contemporary. Students will try to assess technological changes in our society and the changes that might occur in man's character and way of life, as well as their own feelings about their predictions. What kind of world do <u>you</u> want to live in? Will you be able to?

WAR OF THE WORLDS, H.G. Wells
THE TIME MACHINE, H.G. Wells
REBIRTH, John Wyndham
I, ROBOT, Isaac Asimov
CITY AND THE STARS, Arthur Clarke
FAHRENHEIT 451, Ray Bradbury
SPACE ODYSSEY: 2001, Arthur Clarke
Selected short stories by Ray Bradbury

1899 THE UNKNOWN

Man has always been fascinated by the unknown. This fascination has given rise to a great body of mystery fiction, ranging from the Gothic tales of Dracula and Frankenstein, the early Sherlock Holmes stories, the surrealism of Dali and Poe, to contemporary psychological mysteries, novels of intrigue, and works by such authors as Agatha Christie, Mary Stewart, Shirley Jackson, and Ian Fleming. This unit (NOT A UNIT IN SCIENCE-FICTION) will explore man's feelings toward the unknown and the types of literature these feelings have produced.

(See reading list on following page.)

1899 THE UNKNOWN (cont.)

AND THEN THERE WERE NONE, Agatha Christie
THE HOUND OF THE BASKERVILLES, Arthur Conan Doyle
THE HAUNTING OF HILL HOUSE, Shirley Jackson
A KISS BEFORE DYING, Ira Levin
ROSEMARY'S BABY, Ira Levin
ARSENIC AND OLD LACE
DRACULA, Bram Stoker
IN COLD BLOOD, Truman Capote

1909 DECISION MAKING

When are decisions made? Do most men make them too late to do any good? Do most men make them only when the crisis point has been reached? Are snap decisions valid? What kind of decisions change a man's character, or isn't it possible to change character? The idea behind this unit is to explore what happens when people are faced with decisions, particularly emergency decisions, since these are irrevocable and can therefore be considered a measure of the men who make them.

KIDNAPPED, Stevenson
LOST HORIZON, Hilton
ANTHEM, Rand
RAISIN IN THE SUN, Hansberry
THE LARK, Anouihl
THE DEVIL'S DISCIPLE, Shaw
MACBETH, Shakespeare

1919 MAN IN WAR

In every generation young men have wanted to look war in the face, have wanted to see if they had the courage to act bravely in emergencies, even to stare down death. The poet and writer often sing of the young soldier, of the thousand steps of training and boredom before he reaches the crucial moment of engagement with the enemy. This unit presents various facets of war and the men in war.

JOHNNY GOT HIS GUN, Trumbo
ALL QUITE ON THE WESTERN FRONT, Remarque
THE BRIDGE OVER THE RIVER KWAI, Boulle
A FAREWELL TO ARMS, Hemingway
THE CAINE MUTINY, Wouk
THE EXECUTION OF PRIVATE SLOVIK, Huie

STUDENT CATALOGUE (UPPERCLASSMEN): NINE-WEEK UNITS

1929 ADOLESCENCE

This unit is a study of the adolescent in different eras, with each literary character abstracted as much as possible from his time and studied as an individual.

DIARY OF A YOUNG GIRL, Frank
CRESS DELAHANTY, West
STARKY AND COMPANY, Kipling
LITTLE WOMEN, Alcott
DANDELION WINE, Bradbury
THE HEART IS A LONELY HUNTER
LITTLE BRITCHES
THE LEARNING TREE
MEET ME IN ST. LOUIS
ONE SUMMER IN BETWEEN

1939 JOURNALISM: PUBLICATIONS BACKGROUND

This course is the equivalent of the journalism elective which has been offered in other years. Students interested in working on the KAU-HI-NEWS or the BROADCASTER should take this elective. It is aimed at showing students how newspapers--particularly student newspapers--are put together: the writing skills involved, the lay-out of pages, the editorial policies.

1949 LITERATURE OF THE NEGRO

The focus of this unit is on the literary and cultural values created by the Negro, with particular stress on the American Negro. Because Negro writings generally agree in giving a portrait of Negro life and character different from that of the stereotyped ideas handed down for over a century by white writers, emphasis is laid on the literary creativity of the Negro himself. The material covered ranges from the early folksongs of the plantation to the protest literature of contemporary times.

NATIVE SON
GO TELL IT ON THE MOUNTAIN
SOUTH TOWN
UNCLE TOM'S CHILDREN
BLACK BOY
AUTOBIOGRAPHY OF MALCOLM X
YES, I CAN
THE INVISIBLE MAN
FIVE SMOOTH STONES
STRENGTH TO LOVE
FREEDOM SUMMER
ON BEING NEGRO IN AMERICA

STUDENT CATALOGUE (UPPERCLASSMEN): NINE-WEEK UNITS

1959 LOVE MAKES THE WORLD GO ROUND

Man's search for individuality is coupled with his quest for identification with society and mankind. When he loves and is loved by others, he fulfills his social needs and responsibilities, satisfying his emotional outreach and altruistic drive. But when his quest for identification fails, because he feels unloved or unable to love, the resulting void often makes him hostile, hating, hated--in conflict with life, with others, with himself. The need for love is the basic theme of this unit. The unit, because of the number of books involved, is usually handled as a contract course. Students can expect to assume an unusual amount of responsibility for reading and discussion.

TO SIR WITH LOVE
LISA AND DAVID
I NEVER PROMISED YOU A ROSE GARDEN
DIBS: IN SEARCH OF SELF
MARK, I LOVE YOU
FLOWERS FOR ALGERNON
MR. AND MRS. BO JO JONES
JOY IN THE MORNING
CAMELOT
WEST SIDE STORY
THE APPLE TREE

1969 MAN IN CONFLICT

Universal conflicts are always recognized, yet only a few people are capable of conquering them. What does it take to be able to conquer the conflicts inside and outside of us? What are the forces which create these conflicts and how do we handle them?

WEST SIDE STORY, Laurents
THE BRIDGE ON THE RIVER KWAI, Boulle
ALL MY SONS, Miller
THE SCARLET LETTER, Hawthorne
MAN AGAINST NATURE
MOMENTS OF DECISION ANTHOLOGY
THE BEDFORD INCIDENT
MR. FISHERMAN
THE DEVIL'S DISCIPLE
RICHARD III

STUDENT CATALOGUE (UPPERCLASSMEN): NINE-WEEK UNITS

1979 THE MANY FACES OF COURAGE

This literature unit explores the development of courage and the consequences of courage. What is courage? Is it standing in front of a firing squad without flinching? Is it living an everyday life to the best of one's ability? Many short works of literature will be used; however, the course will be focused on these major works:

THE CITADEL
HOME OF THE BRAVE
A NIGHT TO REMEMBER
ALONE
UNDERWATER
THE KENNEDY COURAGE
70,000 TO ONE
BRIDGES AT TOKO-RI
HEY, I'M ALIVE
MRS. MIKE

1989 MYTHS, LEGENDS, EPICS

Myths, legends, and epics embody the aspirations and ideals of a civilization, when it is young and there is little distinction between fact and fantasy, life as it is and life as we would like it to be. How do the ideals and heroes of these civilizations compare with ours? What must a society be like in order to produce a great epic, a myth, a body of legends?

1999 THE NEWSPAPER IN TODAY'S SOCIETY

This unit is concerned with today's newspapers: what they have to say and how they say it. It is not a course in journalistic writing, make-up, or other journalistic practices. Daily copies of newspapers from different metropolitan areas will be the major texts and the course will be built around how newspapers handle the different aspects of current events.

2009 THE PROBLEM OF EVIL

Some people believe that man is basically evil: others that he is good. All people recognize that the idea of evil has been an influence on the growth of man's civilizations. This course explores what effects evil has had upon individual men, and the kinds of problems that evil has produced.

HEART OF DARKNESS, Conrad
FAUST, Goethe
THE TURN OF THE SCREW, James
MACBETH, Shakespeare
THE EMPEROR JONES, O'Neill

2019 THE QUALITY OF MERCY

"To err is human, to forgive divine..." said Alexander Pope. The subject of this unit is the art of forgiving, mercy. We do make mistakes and so often it seems that the vultures around us are just waiting to pounce on us for these mistakes. Is this what our society thrives on? Has it ever been any other way?

FACE OF A HERO, Pierre Boulle
INTRUDER IN THE DUST, William Faulkner
THE MERCHANT OF VENICE, William Shakespeare
MY LIFE IN COURT, Louis Nizer
TRIFLES
MUTINY ON THE BOUNTY
TWELVE ANGRY MEN
THE SEA WOLF
THE BIG WHEELS

2029 MOTHER RUSSIA

This unit presents a look at Russian literature of the 19th and 20th centuries. Through literature and projects, the students will get a glimpse of life under the rule of the Czars and under the Soviets. The course attempts to present a look at the culture and life of the Russian.

WAR AND PEACE
CRIME AND PUNISHMENT
FATHERS AND SONS
MASTER AND MAN
ANNA KARENINA
ONE DAY IN THE LIFE OF IVAN DENISOVICH
DARKNESS AT NOON
THE CHERRY ORCHARD

2039 COMMUNICATION IN PRINT

Although there is no pre-requisite, this course would be ideal for anyone having already taken Journalism, Magazine Journalism or Newspaper in Society. It will be semi-independent as students will work exclusively in groups, the teacher being a research adviser. Each group will examine forms of printed communication (i.e. the underground, legitimate or high school newspaper, the pamphlet, and various kinds of magazines and periodicals) in research to pre-established criteria. The main project for this course will be the production of a sample of the printed matter the group chooses to study.

2049 THE SEARCH FOR FAITH

This course is, perhaps, a companion to THE PROBLEM OF EVIL and explores how men have searched for faith, the stresses they have encountered through their search. It deals with real people and fictional. At what point do men decide to search for faith? How do they go about it? Is it possible to search for faith, but yet be inconsistent in the way we act? These are some of the major concerns of the unit.

WEIGHT OF THE CROSS
COCTAIL PARTY
THE SCREWTAPE LETTERS
HOLY SINNER
SEVEN STORY MOUNTAIN
THE LARK

2059 THE SUMMING UP

This course will survey the major developments in American literature from the colonial period to the present in order to answer the increadingly complex question, "Who am I as a modern day American?" Essays, articles, short stories from the various literary types will be the basis for daily class assignments and discussion. Students will also be expected to read at least two novels independently in the area of their choice. These books will be reviewed extensively with the instructor and will become the basis of a short yet comprehensive research paper.

THE OLD MAN AND THE SEA, Ernest Hemingway
THE CRUCIBLE, Arthur Miller
BAND OF ANGELS, Robert Penn Warren
THE GREAT GATSBY, F. Scott Fitzgerald
ON THE BEACH, Nevil Shute

2069 SURVIVAL

Social evolution brought to man the idea of survival of the fittests. What does it mean to be the fittest? In some cases it seems that the men who are the most ruthless will survive; yet we are taught from childhood that, regarding the situation, such ruthlessness is immoral. On what does survival depend and how moral are the means by which one survives?

SWIFTWATER
DIARY OF A YOUNG GIRL
ROBINSON CRUSOE
THE GLASS MENAGERIE
THE METAMORPHOSIS
THE INHERITORS
THE RAFT
THE POPULATION BOMB
SILENT SPRING
MOMENT IN THE SUN
THE FRAIL OCEAN
TUNED OUT
THE SUMMER I WAS LOST

2079 TUTORIAL ENGLISH

Students will work individually with a teacher on any area of English in which they need help.

2089 U.S. POLITICS AND LITERATURE

American politics fascinates many people. In an election year, interest runs high. Some writers have used the intrigue, problems, hypothetical situations as the basis for their works. This unit looks at American political life as it is presented in fiction.

THE LAST HURRAH, O'Connor
ALL THE KING'S MEN, Warren
THE 480, Burdick
SEVEN DAYS IN MAY, Knebel & Bailey
MACBIRD
A NATION OF SHEEP
THE UGLY AMERICAN

2099 WHAT IS THE GOOD LIFE

The Good Life is something often talked of, but rarely examined. Ask each man what he thinks is the good life and he will give you a different answer. Some believe it is having everything a man could want; others believe it is the possession of a happiness which is not based upon material goods or money. How have men sought this ideal? What differences do they exhibit in the weeking? Are questions of morality and immorality involved in it?

MAIN STREET, Sinclair Lewis
THE GRAPES OF WRATH, John Steinbeck
THE JUNGLE, Upton Sinclair
THE MAN IN THE GREY FLANNEL SUIT, Sloan Wilson
LORD OF THE FLIES, William Golding
STREET ROD, Henry Felson
ROUGHING IT, Mark Twain
CONNECTICUT YANKEE IN KING ARTHUR'S COURT, Mark Twain
MISS LONELY HEARTS and THE DAY OF THE LOCUST, Nathaniel West

2109 REMEDIAL READING

Students who are slow in reading or who feel their comprehension is very low should sign up with the Study Skills Specialist or Tutorial English Instructor for Tutorial English in this field. The course will be orrered on an individual basis only and is intended to bring the student up to a reasonable comprehension and skill level at which time he will re-enroll in a regular unit.

2119 STUDY SKILLS
2129

This unit offers instruction in reading improvement and in part replaces the Speed Reading and Developmental Reading courses previously offered. It goes beyond these courses, however, since instruction in organizing, thinking, and reading in the content areas of math, science, industrial arts, social science and literature is also offered. Students expecting to attend college or a business school and who feel they do not have good study skill or habits should take this course. It will be offered twice daily during different hours each quarter.

2139 ADOLESCENCE (See Unit 1929)

2149 MAN AND SPORTS: SPRING UNIT

"I never felt more at home in America than at a baseball game," wrote Robert Frost. We have always been a nation that feels at home with sports. In this unit, the selections are concerned with many aspects of spring and summer sports: baseball, boxing, track, tennis, and golf.

THE HARDER THEY FALL, Budd Schulberg
SET POINT, Mark Porter
DUEL ON THE CINDERS, Mark Porter
OUT OF MY LEAGUE, George Plimpton
THE AMAZING METS, Jerry Mitchell
FROM GHETTO TO GLORY, Bob Gibson
JACKIE ROBINSON, Milton J. Shapiro
THE HEART OF A CHAMPION, Bob Richards

2159 STAGECRAFT

This is a nine-week course designed to give students practical experience in the art of staging a play. Within the unit will be sections on the design and construction of scenery, lighting techniques, and the elements of production, including the role of the stage manager, the house manager, the crews, and the crew heads. Time will also be devoted to work in sound effects, properties, costuming, and make-up. <u>WARNING</u>: students taking this course will be required to work on various crews for the production of the school plays and this <u>may</u>, necessarily, require some time outside of school.

2169 WATER, WATER EVERYWHERE...

Man has always seemed to be entranced, fascinated, and charmed by water. Oceans, seas, lakes, rivers, streams, waterfalls--yes, even the raindrop--have given writers subject matter unlimited on which to speculate. There is mystery here and romance, life and death, cruelty and beauty, despair and hope. It is these themes (and others) that this unit wishes to explore. Major works in this unit are:

KON-TIKI
THE SECRET SHARER
TWO YEARS BEFORE THE MAST
CAPTAINS COURAGEOUS
20,000 LEAGUES UNDER THE SEA
LIFE ON THE MISSISSIPPI
FRONTIERS OF THE SEA
LORD JIM
UNDERWATER
SUNKEN HISTORY
CARRIBBEAN TREASURE
TREASURE OF THE GREAT REEF
THE CHALLANGE OF THE SEA

2179 CHILDREN'S LITERATURE

In this unit students will explore children's stories, picture books, poetry, readers and novels, as well as works <u>by</u> children and about <u>them</u>, enjoying them, looking at the freshness and creativity of their language and illustrations, and attempting original stories, poems and readers. If there is sufficient interest, the class will write, produce, and perform a children's play or a children's television program.

Readings from book packs from the library
CHARLOTTE'S WEB
THE LITTLE PRINCE
Anything else we can beg or borrow, including Dick and Jane, comic books, Dr. Seuss books, and good old Nancy Drew

2189 HISTORICAL LITERATURE

The theme of this unit is a changing world and what it does to individuals as they try to cope with it. The class will begin as a unit with the 1920's, combining a study of this era of drastic changes with a general look at historical fiction, and preparing their own historical interpretation of the period. The second part of the unit is semi-independent. Students will read novels of the Civil War, another era of violent change, and continue their study of the general theme and of historical fiction through group discussions and projects, working with the class as a whole to compare the various perspectives and styles through which their reading reveals the period.

INHERIT THE WIND
SPOON RIVER ANTHOLOGY
GONE WITH THE WIND
JUBILEE
ANDERSONVILLE
ACROSS FIVE APRILS
NEW MOON RISING
THE CRISIS
THE RED BADGE OF COURAGE
JOHN BROWN'S BODY

2199 LAND OF THE SKY BLUE WATERS

This course is aimed at the development of an awareness of the literary contributions made by Wisconsin writers. Works of contemporary Wisconsin writers, as well as those who have achieved prominence in the past, will be studied. Stress will be laid on the works of Wisconsin's most prolific writer--August Derleth. Students will be able to read freely from his novels, short stories, essays, and poems. Other authors include Edna Ferber, Hamlin Garland, Maureen Daly, Stirling North, Thornton Wilder, as well as contemporary authors Tere Rios, Ted Olson, Warren Beck, and George Vukelich. Kaukauna High School has already gained recognision through an alumnus who has recently had a book of his poems published. Perhaps from one of our classes we may find a future member of the Wisconsin Regional Writers Association.

BRIGHT JOURNEY, Derleth
WIND OVER WISCONSIN, Derleth
EVENING IN SPRING, Derleth
RASCAL, North
A WISCONSIN HARVEST, Derleth
SEVENTEENTH SUMMER, Daly
DAUGHTER OF THE MIDDLE BORDER, Garland

2209 MAN AND SPORTS: FALL UNIT

Americans have turned to sports for excitement, relaxation, health and recreation. In high schools and colleges, athletics are an intrinsic part of student life. In this unit, the selections are concerned with many aspects of fall and winter sports: football, basketball, wrestling and boxing.

INSTANT REPLAY, Jerry Kramer
RUN TO DAYLIGHT, Vince Lombardi
WILT CHAMBERLAIN, George Sullivan
PAPER LION, George Plimpton
HOTSHOT, John F. Carson
ROSE BOWL ALL-AMERICAN, C. Paul Jackson
THE HARDER THEY FALL, Budd Schulberg

2219 MAN AND HIS CAR

The automobile is a necessity for transportation in today's society. But to man it is more than a functional apparatus: it is a device to be molded to a man's personality. The unit is for the student who cares about cars--from his first automobile, junk or new, to the ultimate, gleaming, custom prize winner, on the track or at the show.

STREET ROD, Henry G. Felsen
HOT ROD, Felsen
CRASH CLUB, Felsen
ROAD ROCKET, Felsen
THE BUCKET OF THUNDERBOLTS, Gene Olson
FAST GREEN CAR, W.E. Butterworth
THE NIGHTMARE RALLY, Pierre Castex
HUNGER FOR RACING, James Doublas

2229 MAN AND VIOLENCE

This literature unit deals with violence in today's society--the social, psychological, and emotional effects of violence on man. Various selections, primarily the works of Ernest Hemingway, will be examined to see if any cause-effect relationship exists and what remedies, if any, can be found for violence.

A FAREWELL TO ARMS, Hemingway
TO HAVE AND HAVE NOT, Hemingway
"The Killers," Hemingway
"Portrait of Hemingway," Lillian Ross
"American Violence," Schleisinger
THE LAST OF THE CRAZY PEOPLE

2239 COLLEGE PREPARATORY COMPOSITION

This unit is strictly for students who intend to enter a college. Time will be spent preparing compositions of two-page length as well as writing many paragraphs and different types of sentences. Essays by outstanding writers will be studied, and patterns will be set under which the student will have to write himself. This course is NOT open to anyone who has taken the .2 credit course of Composition offered by the KHS English Department during previous years.

2249 INDEPENDENT STUDY

A nine-week session offered to students who wish to develop their own course of study and carry out a "quest" with informal instructor supervision. Students intending to elect this course must have prior permission from the instructor in charge of the Resource Center.

Independent Study does include some specific assignments after the selection of a topic:

1. A paper stating <u>all</u> the details the student knows about his chosen subject.
2. Five short papers, one due each week, related to reading or viewing done during the first six weeks.
3. Discussion once each week in a small group during which the student discusses his topic and how it relates to others.
4. A major project worthy of nine weeks of work, due at the time selected by the instructor.

Students on Independent Study should contact the instructor regularly, <u>but</u> this is the student's responsibility, not the instructor's. Assignments for papers and projects will be made by the instructor <u>only</u> when he is asked to do so by the student.

Students should not plan to take Independent Study in English if they are expecting to take Independent Study in Social Studies.

The topics for Independent Study are entirely the student's selection and need not be based on "literature." However, students should expect to be reading books and magazines, viewing appropriate television programs and films and listening to related tape recordings and records.

2259 MODERN LITERATURE

2269 COMPOSITION: TUTORIAL

A nine-week session, which includes daily writing, one at home assignment each week, an evaluation at the beginning and at the end, and a final paper, the length to be determined by the instructor and student together. Election of this course requires permission of the instructor in charge of the Resource Center.

Students taking Tutorial Composition should do so if they have the following problems:

1. Spelling
2. Punctuation
3. Vocabulary
4. Sentences--including cumulative sentences
5. Paragraphs and continuity within them
6. Basic essay structure
7. Variety in essay structure
8. Composition for college on an individualized basis

2279 MAN AND DEATH

All writers, in time, face the major question: What is death? The poet Robert Frost sees it not as an absolute, but as perpetually involved with life and the living. Death, says the Book of Job, is the king of terrors; Socrates suspected that it might be the greatest of all human blessings. This much is certain: it is either the most universal of terrors or the most universal of blessings--every man has to come to terms with it, has to accept it in the lives of those he knows and in his own life.

A DEATH IN THE FAMILY, James Agee
THE AMERICAN WAY OF DEATH, Jessica Mitford
THE LOVED ONE, Evelyn Waugh
AFTER MANY A SUMMER DIES THE SWAN, Aldous Huxley
LIE DOWN IN DARKNESS, William Styron
DEATH BE NOT PROUD, John Gunther
AS I LAY DYING, William Faulkner

2289 DEAR WORLD

An editorial in the Kau-Hi News proved to be the inspiration for this unit. The article stated:

> I get tired of hearing of all the bad things in this world, so I am thinking of only good things for a-while. Maybe this will give me a better outlook on life.

The material in Dear World will stress the positive values: idealism, happiness, faith, hope, serenity, understanding, compassion, inspiration, security, etc. It must be understood that life is not always easy, we can't always win, but frustration and rejection need not warp our thinking. The overall tone of the literature to be studied in this unit is that of optimism.

> "Happiness is the only good. The place to be happy is here. The time to be happy is now. The only way to be happy is to help make others so."

A TEAR AND A SMILE, Kahlil Gabran
A LANTERN IN HER HAND, B. Aldrich
THE THREAD THAT RUNS SO TRUE, Jesse Stuart
CITY BOY, Herman Wouk
MIRACLE OF CARVILLE, Betty Martin
FINIAN'S RAINBOW, E. Harburg
CRY THE BELOVED COUNTRY, A. Paton

2299 THE TOWER OF BABEL

The BIBLE is the perennial best-seller in the world of books. Why? Because even in 1970 this book has special relevence. This unit will acquaint the student with some of the books of the BIBLE that are meaningful to contemporary society. The "Book of Genesis" will be studied in relation to current evolution and ecology research. The Books of "Exodus" and "Numbers" will reveal historical background to the present plight of Jewish people. The poetic beauty of the "Book of Psalms" cannot be overlooked, nor the fascinating book of "Job" as the story of a man and his place in society. From the NEW TESTAMENT the "Beatitudes" and John's book of "Revelation" will be introduced as contrast to the OLD TESTAMENT studies. Contemporary literature will be used to supplement the course.

Play: J.B.
EXODUS
PATRIARCHS AND PROPHETS
THE BIBLE READER
"The Book of Job"
"The Power of Language"
Film: LET MY PEOPLE GO

2309 YOU'VE COME A LONG WAY, BABY

This is a course designed to look at woman's role in society--past, present, and future. How does society view woman's role? Has woman's role drastically changed since the early 1900's? Is her function to find herself in the centerfold of PLAYBOY or to fight victoriously to pass a bill in the Senate? How does she attempt to change society's definition and expectations of her role? The female is not an isolated member of society--in order to have a better understanding of her various roles, so the male viewpoint is necessary. After all, the female does influence the male, doesn't she?

THE PRIME OF MISS JEAN BRODIE
THE EDGE
HEDDA GABLER
SARATOGA TRUNK
PAPA'S WIFE
THE LAST OF THE CRAZY PEOPLE
THE SECRET OF SANTA VITTORIA

2319 IDENTITY

A course combining the advantages of independent study with the advantages of group participation. While he may choose to follow a syllabus prepared by the teacher, each student will be encouraged to select a topic of interest and importance to himself. He will then set up his own course of study, subject to approval by the teacher, and will proceed toward his own goal. Self-analysis and evaluation will become an important part of the course. Those in the group who prefer to follow the teacher's syllabus will read and respons through the various communication processes to short stories, dramas, and selections from longer works--all of which illustrate some aspect of human identity.

2329 THE ROMANTIC IN LIFE

Every man, every age, has its ideals and its dreams—that "something" of adventure, heroism, or involvement with nature which comes alive as we walk through a forest or stare languidly into a fire. Our age, too, has its adventures and its dreams. As in other ages, these are sometimes beautiful, sometimes noble, and often merely amusing. After brief introductions by the teacher to the ideals and the literature of the various ages, each student will choose, investigate, and compare the contemporary meaning of the romantic in life to that meaning in the area he has chosen to study.

2339 LANGUAGE IS TO USE

The purpose of this course is to provide students with information that will serve as a basis for a linguistic approach to language. Language will be studied from a descriptive rather than prescriptive point of view. The emphasis will be upon language as a functional tool of convenience and necessity. Ideas concerning right and wrong as applied to language will be studied and discussed from the point of view of the purist and the linguist.

Dialects will be studied in an attempt to create a better understanding and awareness of regional differences in speech patterns, word choice, intonation, and pronunciation. The unit will also concern itself with the words we use and create for effect so that students become familiar with the part they play in creating a living, changing language.

THE SENTENCE AND THE PARAGRAPH (6)

The purpose of this unit is to develop a sense of organization within sentences and paragraphs, stressing as well that each has variety, transitions, tone, and structure. F.E. Christensen's concept of the built-in outline will be used in conjunction with material on types of coordination, complementation and modification. Transformational processes will be used where appropriate; however, traditional terminology will be used throughout.

Transformational generative grammar knowledge is necessary to the teacher of this unit. A quick refresher on the approach this kind of grammar takes can be found in the WISCONSIN CURRICULUM. Sentences are generated by the important ideas a writer feels the reader will WANT to know more about. What does the audience need? The answers to this question are what the writer must be aware of. Of course, the writer must then know the audience to which or for whom he is writing; he must be able to see things as they would see.

Students should write everyday for about 15 minutes; however, this need not be done in class. Consider the equivalent of 15 minutes per day the goal (in other words one-half hour covers two days.)

The class begins with a general discussion of what a paragraph is and how it is constructed. This is basic material and might best be covered by distributing a theme in which paragraphing has been poorly used. Such an activity will prepare for immediate use of Christensen's NOTES TOWARD A NEW RHETORIC.

.After initial discussion of this to show where the class is going, move backward to the concept of a sentence. The SRA Composition Guide would be a good device to use for discussion of completeness here, stressing periodic sentences which procide or enforce the need to know structure, and the 2-3-1 sentence formation of current rhetoric.

Is "Hello." a sentence? Is "Look at the building." a sentence?
Which is more effectice:

The dog, a cocker spaniel, bit the man.
The dog, a cocker spaniel, the man bit.
A cocker spaniel, the dog bit the man.

Once completeness has been demonstrated, begin a detailed look at how it is accomplished. Subordination, parallelism, and phrasing are the processes most needed by our students. Effectiveness is accomplished by reducing predication and increasing the use of the three processes mentioned above, always seeking the shortest route possible to saying all that is necessary.

Induction must be used throughout this unit. No tests should be necessary as we know that students can easily recognize these structures on tests, but rarely use them in their practical, everyday writing assignments.

Present a series of sentences like the following, using an over-head projector:

The jockeys sat. They were bowed. They were relaxed. They were moving a little at the waist. They moved with the movement of their horses.

This series of sentences is a breakdown of a sentence written by Katherine Anne Porter.

The jockeys sat, bowed and relaxed. They were moving a little at the waist because of the movement of their horses.

The jockeys sat, bowed and relaxed, moving a little at the waist with the movement of their horses.

Which one is more effective, Why? Students should readily see that the one sentence which includes ALL the information is the most effective. But they will probably not recognize a reason for this except that it has the fewest number of words. Christensen points out that it is the organization of the sentence. Porter focussed the attention on the important section of the sentence by subordinating the information in the fourth and fifth kerhels like this:

1 The jockeys sat bowed and relaxed,

2 moving a little at the waist with the movement of their horses.

She changed kernel sentence 4 to a participial phrase, removing the basic subject and verb; kernel sentence 5 was reduced to a prepositional phrase. This is what is known as "reducing predication."

A Steinbeck sentence is another good one to show this kind of organization:

> Joad's lips stretched tight over his long teeth for a moment, and he licked his lips like a dog, two licks, one in each direction from the middle.

Breaking this into approximate kernels we get:

Joad's lips stretched tight over his long teeth for a moment. He licked his lips. He acted like a dog. He gave two licks. One lick went in each direction from the middle.

Christensen presents the organization of the sentence in this manner:

1 Joad's lips stretched tight over his long teeth for a moment, and

1 he licked his lips

2 like a dog,

3 two licks,

4 one in each direction from the middle.

With the organization illustrated in this fashion, the student can see that Steinbeck first coordinated two major sentences and then used different forms of modification to include the other important details. "Like a dog," became a prepositional phrase; "two licks" became a noun cluster, and "one in each direction..." became another noun cluster.

After this time spent on what makes effective writing, students should begin a detailed examination of the different means of organizing within sentences: subordinate clauses, relative clauses, absolute constructions, prepositional phrases, participial phrases and coordination of all these elements. Paul Roberts' ENGLISH SENTENCES presents fine lessons inductively developed which will teach these various constructions. Copies are available from the freshman English teachers. It is strongly recommended that you follow his presentation as it is inductive and does rest upon a comparison and "foundation-development" of the various structures mentioned above. Students should be assigned to write sentences each day which use the structures they have been learning.

SAMPLE SET OF ASSIGNMENTS: Write a sentence with a subordiante

clause at the beginning, another with the clause in the middle, and a third with the clause at the end. Write a periodic sentence made of a series of subordinate clauses beginning with "when".

Write a series of two kernel sentences: The speaker was interesting. The speaker spoke at school on Monday. The speaker who spoke at school on Monday was interesting. (Here is a chance to teach restrictive and non-restrictive clauses.) The school's Monday speaker was interesting.

Write a sentence which contains at least two subordinate clauses and a relative clause. Follow the sentence with a listing of the kernel sentences used to construct the mature sentence.

These kinds of assignments can be continued, each time having the students write a new kind of structure, but including the structures already written. See if the students cannot culminate the study with the writing of a sentence of 50-100 words which has no excess verbiage in it. Resort to Christensen's outlining as often as necessary, particularly when dealing with poorly constructed student-sentences such as:

Some girls like to read, dancing, and swimming.

1 Some girls like

2 to ead

3 dancing

3 swimming.

Explain that the meaning of the sentence is that some girls like to do all three things: they are equal. Yet the sentence as outlined shows "dancing" and "swimming" unequal to "to read" because they are not written in the same kind of construction as "to read." There are two ways to correct this sentence:

Some girls like to read, dance and swim.
Some girls like reading, dancing and swimming.

The Christensen technique is especially suited, it seems,to our students who have very little concpet of organization beyond the organization of a paper based upon introduction, body, and conclusion. This kind of outlining can be used for sentences, as shown above, for paragraphs, for entire papers, and can be transferred to the consideration of outlines for speeches. It is best used to help students pick out their own errors in thinking and in reproducing those thoughts in meaningful sequences, as the student can see his errors immediately.

When the students have thoroughly understood and used the constructions recommended in this unit for the sentence, they are ready to proceed to the organization and structure of a paragraph. Again, Christensen uses a series of main points in discussing the paragraph:

1 The paragraph may be defindd as a sequence of structurally related sentences.
2 The top sentence of the sequence is the topic sentence.
3 Sequences are of two sorts -- coordinate sequences and subordinate sequences.

4 The two sorts of sequences combine to produce the commonest sort -- mixed sequences.
5 The topic sentence is nearly always the first sentence of the paragraph.
6 Some paragaaphs have no top, no topic, sentence.
7 Some paragraphs have sentences at the beginning or at the end that do not belong to the sequence.
8 Such extra-sequential sentences at the beginning are generally <u>transitional</u>; at the end they serve as a conclusion.
9 Some times paragraphing is illogical in that it breaks up a sequence. Punctuation should not be done sentence by sentence, but paragraph by paragraph.

After explaining the meaning of these statements, if you wish to give the above list to the students, have students examine a series of well-constructed paragraphs. Note particularly the flow of one sentence into another through the unification of an idea or the use of transitions.

The paragraphs you use should have topic sentences and be complete in the same way as a theme is complete if it is well written. Look at the "outline" structure of the paragraph as you did the "outline" structure of the portions of a sentence.

Coordinate Sequence

1 He (the native speaker) may, of course, speak a form of English that marks him as coming from a rural or an unread group.

2 But if he doesn't mind being so marked, there's no reason why he should change.

3 Samuel Johnson kept a staffordshire burr in his speech all his life.

3 In Burns's mouth the despised lowland Scots Dialect served just as well as the "correct" English spoken by ten million of his southern contemporaries.

3 Lincoln's vocabulary and his way of pronuuncing certain words were sneered at by many better educated people at the time, but he seemed to be able to use the English language as effectively as his critics.

Bergen Evans, COMFORTABLE WORDS

Number 1 sets the scene for the paragraph. Number 2 adds to this scene with additional generalizations. The number 3 sentences are the examples of what Evans maintains in his topic sentence. This is an ideal order for a paragraph, and one which can be easily duplicated. The student can see the organization because of the series of sentences which serve as examples. He can also see how each stands in relation to the other elements of the sentence.

Subordinate Sequence

1 The theory of humors tried to analyse diseases and temperaments into one or more of four extreme types: earthy, watery, airy or fiery.

2 The folly of the theory was that it tried to impose a system on events which had not been sufficiently observed; and in time it came to shape the observations themselves by the system.

3 In the eighteenth century the doctors dominated by it could think of no advances except to reduce their observations to fewer extremes than the classical four.

4 Let me take the example of one man, not because it is out of the way, but because he was a man of forceful manner and fighting temper who stated his notions more foundly than his cautious colleagues.

5 This forceful character was Dr. John Brown of Edinburgh, who was something of a stormy petrel of medicine, but was also one of its distinguished leaders and a man who made real contributions in diagnosis and in technique.

6 About 1780 Dr. John Brown laid it down that all diseases have one or two causes.

7 They are due either to the tenseness of the solid parts of the body, or their laxness.

8 There are therefore only two treatments: a soporific for tenseness and a stimulant for laxness.

9 The soporific recommended by Dr. John Brown was Laudanum and the stimulant was whiskey.

J. Bronowski, THE COMMON SENSE OF SCIENCE

Note that in this paragraph each succeeding sentence further clarifies the one above. Number 1 is the most important and each one thereafter is of lesser importance -- somewhat like the construction used for a journalistic report. The structure of each sentence is also unique; no sentence is exactly like another in its structure, and thus, none are parallel.

Mixed Sequence -- Based on Coordinate Sequence

1 This is a point so frequently not understood that it needs some dwelling on.

2 Consider how difficult it is to find a tenable argument that <u>thrown</u>, say, is intrinsically better than <u>throwed</u>.

3 We can hardly say that the simple sound is better.

4 For if it were, we would presumably also prefer <u>rown</u> to <u>rowed</u>, <u>hown</u> to <u>hoed</u>, <u>strown</u> to <u>strode</u>, and we don't.

3 Nor can we argue convincingly that <u>throwed</u> should be avoided because it did not occur in earlier English.

4 Many forms which occurred in earlier English cannot now be used.

5 As we mentioned earlier, <u>holp</u> used to be the past tense form of <u>help</u>: <u>helped</u> was incorrect.

5 But we could not now say "He <u>holp</u> me a good deal."

2As for "me and Jim," the statement that <u>I</u> should be used in the subject position begs the question.

3 One can ask why I should be the subject form, and to this there is no answer.

4 As a matter of fact, you was at one time the object form of the second person plural, ye being the subject form.

4 But no one objects now to a sentence like "You were there."

-- Paul Roberts

This paragraph begins with a topic sentence adn then is organized around two sub-topic areas which are subordinate to sentence 1. While the number 2 sentences are not parallel in structure, they are coordinate in content. Minor coordination appears in the first half with the two number 3 sentences and the two number 5 sentences. It also occurs in the second half with the number 4 sentences. All other sentences are subordinate to the ones preceeding them.

After students have spent some time becoming acquainted with this method of seeing organization, they should look at faulty paragraphs. Do not indicate the paragraphs are faulty, but have the students examine them in the "outline" fashion to discover this. Attention should first be given to orgainzation; then have students examine each sentence for structure and effectiveness. Writing the students have done during the course would be best for this, but given below are scrambled paragraphs, if you wish them to begin there. The third paragraph is simply a lousy paragraph, good for showing weak construction.

The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they bought. (This man owns books.) There are threekinds of book owners. (This deluded individual own pulpwood and ink, not books.) The first has all the standard sets and best sellers -- unread and untouched.

from HOW TO READ A BOOK, Mortimer J. Adler

The three men who were standing nearest were flung about theplace, head over heels, and two of them were flayed and burned by the line as it rushed through the air. We heard a swishing noise as the harpoon line rushed over the edge of the raft and saw a cascade of water as the giant stood on its head and plunged down into the depths. A shoal of frightened pilot fish shot off through the water in a desperate attempt to keep up up with theirold lord and master. The thick line, strong enough to hold a boat, was caught up on the side of the raft but snapped at once like a piece of twine, and a few seconds later a broken-off harpoon shaft came up to the surface two hundred yards away. We waited a long time for the monster to come racing back like an infuriated submarine, but we never saw anything more of iim.

from KON-TIKI: ACROSS THE PACIFIC BY RAFT,
Thor Heyerdahl

Girls differ widely in their ideas about what types of boys are the most desirable dates. Some girls will not go out with a boy unless he is good-looking, has a good line, and knows the latest dance steps. Any fellow who is really interested can learn to do the latest dances.

Even if he can't afford to take lessons at Arthur Murray's, there is always someone who would be willing to teach him. They wouldn't even have to have a lot of records, because they could always turn on the radio to a disk-jockey program. The disk jockeys all keep up with the latest hit tunes.

from GUIDE TO MODERN ENGLISH, Corbin, Blough, Vander Beck

Formal instruction in this unit should continue from student-written paragraphs. After organization has been soundly learned, if there is time, the instructor should focus on transitions within paragraphs and tone of paragraphs. UNIT LESSONS IN COMPOSITION, Ginn and Co., is a good work-text to use for tone.

As in College-Bound Composition (6) no student assignment should exceed 2 pages, and preferrably, all assignments in this unit should be no longer than a single paragraph. The instructor should not begin work on the paragraphs etc, until the structure of sentences is well established. If necessary, the instructor should be prepared to go back tokernel sentences, single and double base transformations. Our primary aim in this unit is to give the students sufficient experience in structuring sentences and making them consciously aware of the use of things like participial phrases and subordinate clauses. Effective writing occurs when a student can see a variety of ways in which to write something and can choose that one way which will be the most effective for what he has to say and the audience to which he must address himself.

DRAMA WORKSHOP

GENERAL COURSE OBJECTIVE:

The aim of this unit is to give some of our aspiring (and some not so aspiring) playwrights actual practice in the writing and production of a play, and through this practice to increase their awareness of the importance of sincerity, emotion, and the recreation of experience in such writing.

SPECIFIC OBJECTIVES:

1. Experience in plotting, characterization, and the creation of dialogue.
2. Recognition of choices in methods of plotting
   Ex. Expansion of a plot germ
   Development of plot through characters
   Plots inherent in the setting
3. Awareness of the importance of conflict in creating a dramatic plot
4. Awareness of the value of structure in plotting
5. Awareness of the particular demands of the play, compared with those of another genre such as the short story, regarding:
   Use of setting--influence of staging
   Methods of characterization--influence of staging
   Plot structure
6. Understanding of the relationship between plot and characterization, plot and setting, and plot and dialogue
7. Growing awareness of the difference between a plot that is trite and superficial and one that is meaningful and effective
8. Growing awareness of the difference between dialogue that is trite and uninspired and that which is effective as a means of characterization and plot advancement
9. Awareness of the relationship between one's purpose in writing a play and the methods he finally chooses in actually completing the work
10. Understanding of the mechanics of dialogue, stage directions, and blocking

DRAMA WORKSHOP

On the first day, you might explain the course plan with the students, asking for their revisions and suggestions. The unit assignment or assignments could be explained at this time.

The following schedule was discussed with the students and approved by them last year:

Unit assignment--one original play to be completed by the fifth week of the unit OR two original plays, one to be completed by the third week of the unit and the other by the end of the sixth week

Weeks one through three--work on
Plotting and the creation of conflict
Characterization
Dialogue
Handling of setting and stage directions
Blocking (where necessary)
Lighting (where necessary)

Weeks four through five--

Readings from the first plays handed in
Individual readings from specified dramas
Individual free reading of dramas
Individual help with rough drafts of final plays

Week six--readings from final plays

It is very possible that a few of the students will not know exactly what a play <u>is</u> since they have never seen one. A questionairre similar to the following might be helpful in determining which students will need a more specific background before attempting to write a play:

1. What is a play?
2. Have you ever seen an actual production of a play? If so, what was the play, and where was it produced?
3. Have you ever worked on a play production? If so, where, and in what capacity?
4. List <u>in order</u> the actual steps you believe will be involved in the writing of a play.

The free reading assignment (See a later page; I forget which) might be given at this time.

DRAMA WORKSHOP

PLOTTING: WORKING WITH A BASIC PLOT GERM

On the second day, divide the class into small groups, of about four students per group, and have them work on the following assignment:

Take the following basic plot:

> Boy meets first girl. Boy must break with group of boys to spend time with girl. Boy looks with longing at company of other boys and realizes what it means to have a girl. Boy leaves girl.

Create characters, in depth, for this conflict. Be thorough. Know the characters well: how they think and act, why they are what they are.

Then create the details of the plot and provide a setting.

After the final plot is completed by each group, compare the results. You might ask the students how they went about creating their characters, how much depth of character was needed for their plot, and whether or not they think the play would be workable on an actual stage.

> It is very likely that these first attempts will be too complex, with too many scene changes to be workable on stage Characters might be described in minute detail, making casting almost impossible. Students will probably use character description as a substitute for more subtle methods of characterization. Plots might be too complicated for an audience, which does not have the opportunity to flip back pages and reread, to follow. As the students continue to compare their group efforts, they should begin to notice these things for themselves and to offer suggestions of their own on how to avoid such problems.

PLOTTING: BEGINNING WITH GIVEN CHARACTERS

Next, you might give the students a list of well-defined characters, asking them to provide the plot and setting. (A sample list is shown on the following page.) Then, compare the results of each group, having the students criticize each plot. Students might be asked whether they found it easier to begin with basic plot or with characters, which method seemed to result in the better plot and why, and what special problems were involved in this method that were not involved in the other.

> Students might find this method more difficult since before, the conflict was already prescribed and it was relatively easy to create suitable characters. Here, the conflict had to develop from the close proximity and the psychological make-up of the characters.
>
> The groups could try creating their own characters, from experience, and then building a plot around them, since in this assignment the charecters were given.

DRAMA WORKSHOP

TAKE THE FOLLOWING CHARACTERS AND PLACE THEM IN A DETAILED PLOT. REMEMBER, IN ORDER TO CREATE A PLOT, YOU MUST FIRST CREATE CONFLICT.

SUSAN WELLS is a rather plain, but very intelligent eight-year old. Her parents are divorced and Susan lives with her mother in a small apartment house. Left alone a great deal of the time, Susan, who doesn't really know her mother and who hates her father because he has moved to a city 2000 miles away, spends much of her time day dreaming. The child is a compulsive liar, often making up horrible stories and grotesque fantasies, some of which are about the people she knows. Because of this, Susan has no friends.

Mrs. Wells is a very fashionable and attractive woman of about thirty-five. A dominating woman, Mrs. Wells must rule the lives of the people about her. Although in her own way she does love her daughter, Mrs. Wells finds the child agreeable quiet and perfectly obedient, and consequently does not need to bother much with her. She is quite bitter about the divorce from her former husband, a lawyer who had ideas of his own. Mr. Wells is the editor of a leading fashion magazine and must spend much of her time away from home.

LEROY HOHEIMER is the manager of a neighborhood supermarket, having attained that high position after his promotion from the meat department following several years as a carryout boy during high school. About fifty-five, Mr. Hoheimer is a quiet, unimaginative man who spends most of his leisure time watching television, and drinking beer. He does provide variety in his life by attending the movies once a week. Mr. Hoheimer is ummarried, dislikes women, and hates children, whom he considers prime inconveniences. He lives in the apartment building next to that of the Wells.

MILLIE LOU GARF is a high-school girl of sixteen who babysits for Susan. Giddy and flighty, her thouhgts are completely taken with boys, clothes, boys, TRUE CONFESSIONS, boys, telephoning, and boys. She is a rather attractive girl in repose, but is seldom found in thet condition, usually being seen in various awkward imitations of her current idol, Twiggy.

GEORGE MAYNOR is a tall, gawky boy of about seventeen. Actually a boy of some intelligence, George is currently a self-styled "hippie" (George Maynor style). He is currently very much smitten by the lovely Millie Lou.

ERIC WALLER is a fashion designer who works with Mrs. Wells. Considered by even his close acquaintances as highly eccentric, Mr. Walker's tall stooped figure and startlingly sharp and brocding eyes are known and disliked by most of his co-workers. In spite if his eccentricities, however, Waller is a tolerant and kind individual who is very much respected by those few who really know him.

PLOTTING: BEGINNING WITH SETTING

Students might be divided into groups and given pictures which they are to use as the basis of a setting, which will determine a plot. Afterward, results could be compared, and the following questions considered by the class as a whole:

What difficulties did you encounter in transforming a picture into a stage setting? How did you overcome them?
What seems to be the relationship between setting and plot?
Do particular settings suggest particular plots? (Examples?)
Do other settings seem neutral in relation to plot? (Examples?)
Is there any relationship between setting and characterization? (What?)
For what type of play would beginning with setting be most advantageous?

(A general directions sheet for this assignment follows.)

IMPROMPTU PLAYS

Several days of the second week might be devoted to the writing of impromptu plays in which students are asked to complete a play, with dialogue, etc., by the end of the hour. This could be followed by readings of the impromptu plays and general class discussions of their effectiveness, weaknesses, etc.

DIALOGUE ANALYSIS

Have the sutdent groups take one of the plots written during the first week of class and rewrite it in dialogue form. The final copy could then be read to the rest of the class and discussed in connection with those points emphasized on the guide for Dialogue Analysis, which follows this page.

Students could also do readings from the following plays, as examples of dialogue that is well adapted to the character and which is a definite aid to character development:

Richard III, Act I
All My Sons, Act II
Twelve Angry Men
Paths of Glory
Bad Seed--Leroy and Rhoda

The following tapes could also be used for the purpose of discussing dialogue as an effective method of characterization:

Anastasia--Helen Hayes and Ingrid Bergman (resource room)
I Were a High-School Graduate (record)
Orestes--student produced tape to musical backround
Tapes of verious television and radio shows

DRAMA WORKSHOP

PROBLEM III

Each of the following pictures represents a possible setting for some type of conflict. Your task is to take your picture and transform it into a workable stage setting for either the lecture room, the auditorium, or the commons.

After you have designed your stage setting, study it carefully:

Does the setting suggest any type of conflict?
Does it suggest any particular mood which could in turn suggest a particular conflict?

Develop some form of conflict particularly suited to your setting.

Expand this conflict to a definite plot.

(This plot could, of course, suggest the characters, by the same method used in problem 1.)

DRAMA WORKSHOP

DIALOGUE ANALYSIS

1. Type of drama?

2. Major characters? (age, sex, occupation, background, nationality, race, etc.)

3. Is the dialogue appropriate for these characters?
   - Varied with character . . . or same for everybody
   - Does it need to be individualized? Why or why not?
   - Is it realistic? Does it represent a real human being?
     - Need it do so? If not, why not?
     - Is it appropriate for the character's age, sex, race, backround, etc?

4. Is the dialogue appropriate for the plot?
   - Does it add to the plot or help develop it? (How?)
   - Is it just there -- mere talk without apparent relationship to the general trend of the plot?
   - Which dominated--plot or action? Why?

5. Do any of these apply?
   - Too sentimental or too emotional?
   - Over dramatized?
   - Trite
   - Too many cliches
   - Stiff--not representative of relaxed or real human beings

6. Is a musical background (t.v.) used?
   - What type?
   - Does the dialogue lose or gain?
   - Would the dialogue be as effective if the music were not used?

DRAMA WORKSHOP

As a final assignment in dialogue, students might be asked to translate a short story into a workable drama. This could be done by each student individually, with students later working in groups to present readings of selected plays.

(Students should be warned bot to use a narrator. Otherwise, their finished play will not reveal possible problems in staging.)

Following the readings, some general discussion of staging might be useful since many of the students will know very little about this aspect of writing drama and will probably try to avoid coping with the problem of staging by using a narrator or author description.

If two plays are assigned, the first play might be given to the class in the form of a reading or walk-through at the end of the third week. This would provide a good opportunity to put together the previous work with plotting, dialogue, and staging

*Some time during the first week of class, students might be assigned the reading of ten plays. They could also be asked to write one paragraph about each of the plays in which they discuss the effectiveness of language used to characterize one of the major characters of the drama read. These would be due the last week of class.

DRAMA WORKSHOP

PLAY ANALYSIS: TWELVE ANGRY MEN

While students are beginning their work on their final plays and while they are becoming involved in free reading of drama, several class periods might be spent on an analysis of one particular play so that students know what to look for in their reading and so that they might be more likely to recognize in their reading those aspects of drama which might be most helpful to them in writing their own plays. It is very likely, of course, that the free reading would have begun much earlier, during the first week of the unit; but this type of assingment might be needed to help pull things together. For a more sophistocated class, it could be omitted entirely.

The play, used here as an example, is TEELVE ANGRY MEN, which is available in Postman's LANGUAGE AND REALITY. The following are things which might be done with this play, either with the class as a whole, or different assingments done with different groups, depending on the background of the students.

I. Students might be asked to consider the play as a whole, beginning with a discussion of the author's main purposes in writing the play.

Ex. (from Ross's introduction to the play)
To show the effect of environment on decision making
To show the relationship between past experience and the interpretation of "evidence"
To show interaction among strangers confined in one place in a pressure situation
To bring out a philosophical stand an "justice"

Students might then reconstruct, in terms as simple as possible, the basic plot used by the author to achieve his purposes. They might try to do this in a single sentence, if possible.

Ex. After a boy is accused of murder, one juror holds out for acquittal and convinces the others that there is a reasonable doubt of his guilt.

Students might then be in a position to recognize the special effects used by the author to develop the simple plot into a workable and effective play.

Ex. Limitation of the setting to a drab jury room
choice of characters with convenient prejudices
Use of character foils
Etc.

II. Have the sutdents review the stage directions for Act I, omitting the dialogue:

Give a full description of the setting, including everything that must be on stage.
How might one solve the problem of the judge and clerk?
How does the author indicate objects which must be conveniently located offstage?
What information is given in the stage directions?
Ex. Description of setting
Physical movements of characters
Emotional tone of speaker's voice
Person spoken to
Interruptions
In what form are stage directions given?
Are all types of directions given the same way?

III. Have the students diagram the conflicts, throughout the play as a whole, in character background and personality. They should use whatever examples are appropriate. This should lead to a discussion of the nature and purpose of character foils.

IV. Discuss with the entire group, the structure of the play as a whole, including the usual plot diagram--stable situation, inciting force, rising action, climax, falling action, denounment, etc. Then have them prepare a general outline of the various minor climaxes around which the play is developed, emphasizing, if possible major character clashes. The diagram should also represent the general build up toward the major climax of the play.

V Small groups might do brief readings of major scenes. This could be followed by a discussion of the dialogue--its realism and its effectiveness as a method of characterization. Students might also note at this point how dialogue is handled -- (Always in sentences? Any quotation marks? How is the speaker indicated? Any introductory comments, such as Joe said?)

VI. Students should note the movements of characters throughout a particular scene. Is there a reason for each movement? Have the class try to visualize the movements. How does Ross maintain a visual balance on stage?

VII. Students might discuss the play as a stage play, as a television play, and as a radio drama. What changes would have to occur with each change in media? What adventages and disadvantages are involved with each different medium? Which would be the more effective medium for this particulay play? Why?

DRAMA WORKSHOP

During the last two weeks of the unit, students might work on their free reading, work on their final plays, and receive individual help with the first drafts of their final plays.

During the last week, formal productions of the plays, if any students have turned them in early and are interested in producing them, or readings might be given.